Confluence of social, economic and environmental fields in the Northern Metropolis

NM2050
IMAGINING THE NORTHERN METROPOLIS BY 2050

FIELDS

INSTRUCTORS
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ARCHITECTURE AS AGENCY

Architecture is the Agency to Advocate
In the age of climate change, the Northern Metropolis (NM) is the laboratory where architects must commit to sustainable practice for our common future. The studio collectively advocates a position on a more sustainable NM by 2050, communicating the advocacy through exhibition and proposal on the NM. The studio is a precursor of change and contribute to the discussion of a sustainable NM as public intellect.

Architecture is the Agency to Align
The studio is a platform providing the knowledge, methods and external collaboration conjoining architecture, urbanism and forces in the NM. Bringing in government officials, experts and locals, architecture synergises voices from various stakeholders and facilitates collaboration for the common goal – a more sustainable NM. Student, as an agent of various social, environmental and economic voices in the field, represents various explicit or implicit aspects in the field of the NM.

Architecture is the Agency to Act
Change is imminent. The issue confronting the NM is an opportunity to define a new approach.

FIELDS

The explorative lens "fields" fosters critical reflection, activate design thinking, and support experimentation. The thematic exploration will embrace how urban and rural spaces are shaped by the layers of climate systems (e.g., air flow), ecological systems (e.g., flow of bird migration), and urban-rural interfaces (e.g., flow of population and socioeconomic activities) in multi-scalar perspective, as James Corner articulated in his essay "[we] must necessarily view the entire metropolis as a living arena of processes and exchanges over time", namely the field of terra fluxus (Corner, 2006).

PROJECT CRITERIA

All projects developed throughout the year, both collective and individual, must respond to the following criteria:

Agency and Relevance
The proposal must engage with real issues (social, ecological, or territorial) and respond critically to the conceptual lens of the assigned cluster.

Multiscalar and Contextual Design
The project must operate across multiple scales and respond meaningfully to its socio-spatial, environmental, and cultural context.

Programmatic and Spatial Richness
The project must integrate diverse uses, users, and spatial conditions, avoiding reductive or mono-functional approaches.

Design Resolution and Coherence
The project must be well-developed in form, material, and construction logic, and demonstrate architectural depth through clear drawings, physical or digital models, and a coherent narrative.

RESEARCH QUESTION

In the face of rapid urbanization, climate crisis and risks to biodiversity, how shall the NM in the journey towards carbon neutrality before 2050 (NM2050) address social-environmental-economic challenges and achieve the vision of sustainable living for all?

The studio focuses on the sustainability challenges such as climate actions, including carbon neutrality and climate adaptation, habitat conservation and restoration, and urban-rural integration. The diverse areas in the NM and its surroundings are the focus area for exploration and design interventions. Targeting for a sustainable environment for all and addressing climate change, the NM is a testing ground for proactive changes to our living environment, from implementing nature-based solutions (NbS) for urban resilience, urban-rural integration of built fabric, to achieving carbon neutrality before 2050.

Connoted by James Corner, metropolis as a living arena of process (Corner, 2006) and the complexity of process is manifested in the NM, with layers of interweaved social-environmental-economic processes. Preluding the canonical manifesto of Ecological Urbanism, Mostafavi argues "the city, for all its importance, can no longer be thought of only as a physical artifact; instead, we must be aware of the dynamic relationships, both visible and invisible, that exist among the various domains of a larger terrain of urban as well as rural ecologies. (Mostafavi, 2010). The combination of an understanding the fluidity, diffusion and enzymatic character of the metropolis (Branzi, 1971) and an ability to cope, capture and capitalise the natural dynamic is the key to design of sustainable living for all.

STUDIO DESCRIPTION

The NM, spanning over 30,000 hectares, was announced in 2021 as the major driver of Hong Kong's future development. Adopting an "industry-driven and infrastructure-led" approach, the proposed metropolis comprises four major development zones: the High-end Professional Services and Logistic Zone, the I&T Zone, the Boundary Commerce and Industry Zone, and the Blue and Green Recreation, Tourism and Conservation Zone. Each zone has distinct positioning and development goals, illustrating the vision of a new metropolis for Hong Kong.

Nonetheless, the NM intersects with a complex tapestry of social, cultural, environmental, and economic fields, from rural villages offering opportunities for urban-rural integration, to the world-renowned Mai Po Ramsar wetlands, suggesting proactive ecological conservation. These dynamic networks—fields that have shaped the past, present, and emerging metropolis—should not be seen as challenges, but as opportunities to integrate multiple forces within the official masterplan. In this way, the NM offers an unprecedented chance to devise architecture and urbanism that embraces complexity, offering an alternative to conventional town planning.

Conjoining pioneering theories on urbanism and ruralism, including ecological urbanism, designing with nature (Ian McHarg), weak urbanism (Andrea Branzi), and Ruritage, alongside empirical observation, the studio examines provocative architectural ideas within Hong Kong's context, density, and realism. NM2050 leverages ecological, infrastructural, and territorial systems across its zones, supporting professional services, innovation and technology, commerce, and recreation under the NM Action Agenda. Opportunities lie not only in economic growth but in enhancing social and environmental capacities. Thematic explorations encourage students to engage socio-economic, cultural, environmental, and technological dimensions, culminating in collective masterplanning proposals and exhibitions in the first semester, and individual projects at selected nodes in the second semester.

PART ONE_COLLECTIVE

As a studio section, students would derive a series of master planning ideas and studio position for the NM, while noting the critical challenges of climate change including the goal of achieving carbon neutrality before 2050. Groups would collectively understand the four major zones within the NM area, comprehend various social, environmental and economic fields, and consolidate into a collective proposal for the NM. By the end-of-term, the studio unit would collectively conceptualise a new vision for the NM, establish a common scenario and baseline for architectural project, and consolidate a collective studio position with master planning ideas that would be conveyed to relevant government officials.

Phases and Deliverables

Stage 1 Field (Weeks 1-4)
1. Analyse various social, environmental and economic fields through multi-scalar research
2. Bring together stakeholders for facilitating a good understanding of various fields in the NM
3. Comprehend the conditions of nodes in field through focused study
4. Decide the potential focus areas and investigate inferences between forces in the context
5. Engage with multi-disciplinary collaborators
6. Field visits to understand the context and issues of the NM

Stage 2 Framework (Weeks 5-9)
1. Consider the opportunities to leverage various fields based on the current NM plan
2. Comprehend local, regional and international case studies
3. Conceptualise spatial framework and scenario for the fields and nodes
4. Create innovative positions for the four key zones of the NM

Stage 3 Vision (Weeks 10-14)
1. Curate COLLECTIVE exhibition illustrating an overall studio position on the NM
2. Conceptualise a series of COLLECTIVE master planning ideas across the NM
3. Choose focus areas and nodes as a multi-scalar exploration for a preliminary project proposal
4. Consolidate proposal to relevant government authorities

PART ONE_PROJECT PROPOSAL

At the end of the first semester and contextual the presentation of the COLLECTIVE work students will present a proposal for the development of their individual or group project for the second part of the studio. This proposal should outline how the project responds to the overarching theme of the MArch — Architecture as Agency — and to the specific conceptual lens of the studio cluster. The aim of this to demonstrate a clear and thoughtful direction that can be further developed in the next phase of the studio.

Deliverables
Students will submit a booklet to illustrate their project proposal. Using a shared Project Book format common to all studios, the layout will be organised into four sections: Project Site, Research Questions, Project Description, Design Concept. The booklet will gather the main outcomes of the conceptual stage, including drawings, model photographs, illustrations and preliminary programme, to clearly convey the core ideas of the project. An InDesign template will be provided to ensure clarity and consistency among the students.

PART TWO_PROJECT

Students should identify their focus areas and sites in the NM based on the research outcome and exercises from the COLLECTIVE work. Each student should select a unique site with identified field conditions for design exploration.

Based on identified nodes within the focus areas as project site, each student should develop an individual project that reflects the social, environmental and economic aspects of the close vicinity with respect to studio master planning ideas and proposal. Student should suggest the program based on 1/ the key aspects identified in the preceding stages, and 2/ the positioning or program in the studio master planning ideas.

The project shall demonstrate sufficient complexity and technical resolution. The proposed architecture shall not be less than 3,000 square metres.

Phases

Stage 4 Scheme (Weeks 19-22)
1. Design idea into developed proposal at 1:200
2. Intensive design iteration through drawing/modelling

Stage 5 Development (Weeks 23-27)
1. Design development proposal at 1:50
2. Develop key space and/or material prototyping
3. Obtain feedback from consultants based on preliminary design

Stage 6 Project (Weeks 28-35)
1. Articulate detailed design developments of materiality and construction
2. Explore spatial sequence and representation

Deliverables

Synopsis
1. Project synopsis (500 words)

Drawings
1. Conceptual diagram, analysis of site and selected “fields”, case studies and research drawings
2. Master scenario, and relationship to your architecture and other project position
3. Site axonometric drawing illustrating the synergies between projects, selected “fields” of the place and key planning principles
4. Site plan in relation to landscape and context - 1:1000 / 1:500
5. Key floor plans - minimum 1:200
6. Two sections (or elevations as appropriate) - 1:100 or 1:200 minimum
7. Detailed section illustrating the tectonic - 1:20 or 1:50 minimum

Images
1. Two exterior views of models / perspective renderings
2. Interior views for key spaces model photo / perspective renderings – At least 2
3. Spatial sequence / collage / video walk-through, if appropriate
4. Collages / assemblages / composites drawing explaining the design narrative, position of regenerative design and the regional context

Models

1. Group site model / aerial photo with project scheme indicated - 1:3000
2. Conceptual model / installation illustrating key concept - as appropriate
3. Process / parti models – scale as appropriate, demonstrating process of critical analysis
4. Site model - 1:500
5. Building models - minimum 1:200
6. Detailed model showing materials and construction - as appropriate

Final Presentation

Students will give an oral presentation and present their projects using drawings, models, and all required materials in various formats. The Final Review will take place over three days and will be a moment to celebrate and showcase the work developed throughout the semester. As per tradition, a group of international and local experts, invited by each studio tutor, will join the review to provide feedback and share their perspectives.

Project Book

Students will present their final work through a shared Project Book format, common to all studios. The book will be organised into six sections: Project Summary, Research Questions, Project Description, Programme & Technology, Process, and Appendix. It will gather the main outputs of the studio, including detailed drawings, model photographs, and a comprehensive technology report with construction details. An InDesign template will be provided to ensure clarity and consistency, supporting potential use in exhibitions and publications.

IMPACT

The studio would contribute to the on-going development of the NM and propose a studio position, a series of master planning ideas on a more sustainable NM by 2050. Throughout the course of study, students would engage in multi-scalar studies and devise alternative approaches to the current planning, and develop a design scenario that advocates for a more sustainable NM2050.

The proposal goes beyond the studio and aims to make real-life impact and as policy advocacy that would be conveyed to various stakeholders, including government officials, experts and locals. The proposal would 1/ engage with stakeholders and celebrate valuable "fields" of places through research and design, 2/ conduct action research that builds up rapport with people, 3/ participate in conference, seminar and workshop organised by academic / professional institutes or relevant NGOs, and 4/ contribute to current affairs as public intellectuals.

METHODS

Our studio considers three aspects of an architectural project: Field, Program, Design as closely connected. With in-depth understanding of these three aspects, your project would consolidate essential aspects of the site. We are expecting to see a holistic research approach based on individual student's particular interest, drawing from context and site, and extracting their potential for architectural interpretation to culminate in an architectural proposal that echoes the theme of the NM2050.

Field (Mapping Context, Defining Sustainability)
We will investigate the existing context and current metabolisms of our study areas to understand the complexities and potentials of various key issues in the fields of the NM. We will examine theories and analyse related sustainable design frameworks; and learn from studying relevant cases in depth. We will also explore input from relevant multi-disciplinary experts and stakeholders to formulate our own architectural positions.

Program (Inhabitants, Impacts)
We will propose relevant scenario and program that potential inhabitants and stakeholders (government officials, experts, I&T community, locals, etc.) envision, and translate opportunities into places for sustainable living, working, learning and recreation.

Design (Optimal Qualities, Minimal Loadings)
Students will test alternative approaches and generate design scenarios that can optimise various desirable qualities while minimising key environmental loadings, etc. With timely input from guest consultants (planning and urban design, engineering, environmental, etc.), students will generate architectural prototypes with enhanced technical clarity

REQUIRED READINGS

1. AECOM (2022) *Study of Coastal Hazards under Climate Change and Extreme Weather and Formula Ron of Improvement Measures – Feasibility Study: Final Report*.
2. Arup and WWF-Hong Kong (2024) *Designing a Sustainable Rural Township with Nature-based solutions*.
3. Edward Ng and Chao Ren (2015) *Urban Climatic Map: A Methodology for Sustainable Urban Planning*.
4. Hong Kong Green Building Council (2025) *HKGBC Guidebook for Sustainable Built Environment (Version 2).*
5. Hong Kong Green Building Council (2017) *HKGBC Guidebook on Urban Microclimate Study.*

6. Hong Kong SAR Government (2021) *Hong Kong's Climate Action Plan 2050.*
7. Hong Kong SAR Government (2017) *Hong Kong's Climate Action Plan 2030+.*
8. Institute for Built Environment and Carbon Neutral for SDGs (2023) *Comprehensive Assessment System for Built Environment Efficiency (CASBEE).*
9. McHarg, I.L (1969) *Design with Nature. Garden City, NY: Natural History Press.*
10. Mostafavi, M & Doherty, G (2010) *Ecological Urbanism.* Baden, Switzerland: Lars Müller Publishers.
11. Rahm, P (2023) *Climatic Architecture: Philippe Rahm Architectes*. Actar Publishers, Barcelona.
12. The Nature Conservancy (2025). *Nature-based Solutions in the Northern Metropolis: A Model for 21st Century Cities in Addressing Global Climate Challenges.*
13. United Nations Environment Programme (2024) *Emissions Gap Report 2024.*
14. University of British Columbia (2019) *UBC Bird Friendly Design Guidelines for Buildings.*
15. Wong Kam Sing (2024) *Hong Kong's Stories in the Journey towards Carbon Neutrality.*
16. WWF-Hong Kong (2025) *Building Resilience in the Greater Bay Area with Nature-based Solutions.*

OTHER REFERENCES

1. Allen, S and McQuade, M eds (2011) Landform Building: Architecture's New Terrain.
2. Balmori, D (2011) Groundwork: between Landscape and Architecture. New York: Monacelli Press.
3. Hawken, P (2016) Drawdown: The Most Comprehensive Plan Ever Proposed to Reverse Global
4. Warming.
5. Hayward, T. (1995) Ecological Thought: An Introduction.
6. Koolhaas, R; AMO (2020) Countryside: The Future (A Report). Guggenheim Taschen.
7. Muller, B (2014) Ecology and the Architectural Imagination. New York: Routledge.
8. Sutherland, A. (2018) "Reinventing the rural: a new perspective on our countryside" in Architectural
9. Review, April 2018 issue.
10. hompson, I (2009) Rethinking Landscape: A Critical Reader. London; New York: Routledge.

LEARNING OUTCOMES

A. Studio Related

1. Understanding of key sustainability challenges of the NM which may be addressed to different extents by architectural interventions.
2. Ability to propose alternative master planning ideas which can be translated into policy advocacy and proposal.
3. Ability to comprehend the proposed architectural position in a multi-scalar approach.
4. Ability to advocate climate actions through architecture as an agency.

B. MArch Programme Related

Design & Process
1. Develop architectural designs that satisfy both aesthetic and technical requirements.
2. Generate complex and original design proposals that demonstrate awareness of current architectural issues and the ability to test new hypotheses and ideas.
3. Formulate a project brief and programme based on site analysis, user needs, and contextual research.
4. Respond to natural and built site characteristics in the development of a coherent and integrated design.

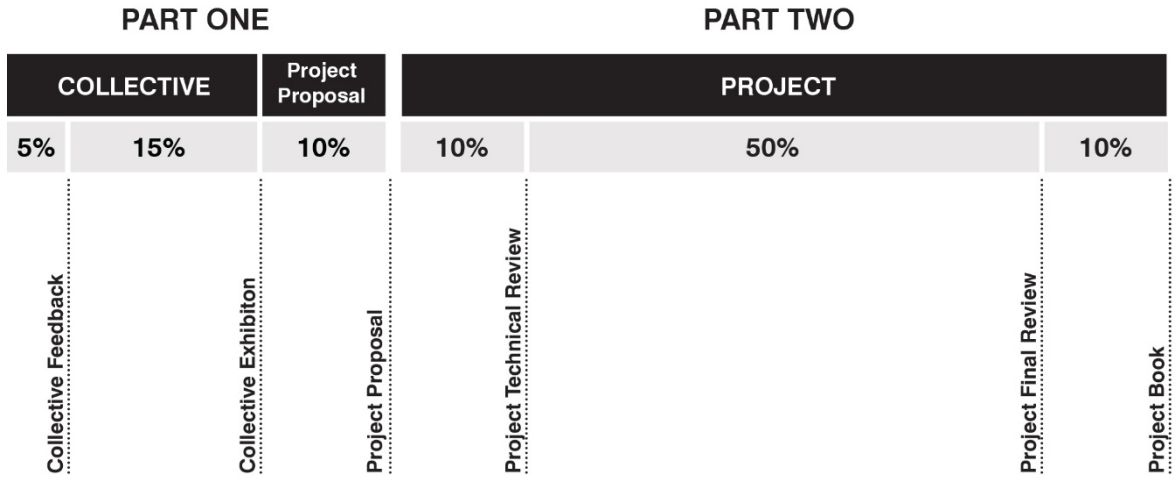
Communication & Representation
5. Communicate effectively in English, both orally and in writing, on architectural topics.
6. Engage in dialogue with non-architects, demonstrating the ability to listen, explain, and incorporate external perspectives into design.
7. Use a broad range of media (visual, written, oral, digital) to test, analyse, and present design ideas and processes.
8. Apply appropriate representational tools (e.g. drawings, diagrams, models, digital media) to convey design development across all project phases.

Context & Responsiveness
9. Demonstrate understanding of sustainable development principles and the architect's role in promoting social, environmental, and economic responsibility.
10. Relate architectural design to human needs and scale, including the spatial relationship between people, buildings, and the built environment.

Knowledge & Integration
11. Apply knowledge of architectural history and theory, as well as related arts, technologies, and human sciences, to inform design decisions.
12. Collaborate effectively within team-based design processes, showing initiative, adaptability, and shared authorship.
13. Understand structural principles and systems, including gravity and lateral force resistance, and apply them appropriately within architectural projects.

ASSESSMENT SCHEME

The following diagram describes the structure and the assessment criteria for the year.



TIMELINE

Part One (30%)
13, 16 October: Collective Feedback* (5%)
1-3 December: Collective Exhibition* (15%)
12 December: Project Proposal** (10%)

Part Two (70%)
26 February, 2, 5 March: Project Technical Review (10%)
4-6 May: Final Presentation (50%)
4-6 May: Project Book (10%)

*The final grade for this component will be identical for every student, highlighting teamwork, shared responsibility, and equal contribution to the project.
**Individual or in small groups (Up to three students).

Review Results
Feedback and review will be released to students promptly after completion, together with written comments reflecting their progress and performance.

COURSE FORMAT

Individual and Group Work

1. Students may work in groups on various assignments and projects throughout the course calendar.
2. In the first part of the semester, students will develop a COLLECTIVE group project, which will be evaluated with a single, shared grade for the entire group. However, in cases of specific critical issues (such as illness, lack of participation due to personal problems) an individual assessment may be considered for the student(s) directly involved.
3. Final projects will generally consist of individual architectural design proposals. However, group work will also be allowed, with teams of up to three students permitted to develop a joint proposal. In such cases, students will be required to submit a written statement detailing each member's contribution, in order to clearly assess individual engagement within the group.

Teaching Days

1. The Design Studio will be taught on Monday and Thursday 13:30 to 18:00. Students must be in a studio during these teaching hours.
2. Students must attend School Lectures scheduled 12:30 – 13:30.
3. Field trips, lectures, and other learning activities may be scheduled outside of teaching days.

Course Advisor

The course advisor for this studio is Prof. Thomas Chung (tchung@cuhk.edu.hk).

Studio Spaces

1. Each Studio will have their own space, accommodating a desk for each student.
2. Layouts will be issued at the start of the academic year.
3. The school has made studio space and use a priority. Students should maximise the use of their space by conducting design work in studio.
4. Working in the studio creates an opportunity for peer learning and collaboration – take advantage of this valuable resource.
5. Studio space should be respected – especially with consideration of food, drinking, material use, personal safety, disruption to others, and building safety regulations. Areas relating to fire escape should be always kept clear.

Cluster Dialogues

There will be four Dialogue Days organised across the clusters to share the work-in-progress of each studio and to foster critical reflection on the current and future directions of the design work.
These dialogues will be held within each cluster and will take the form of shared pin-ups, symposium-style discussions, and guest lectures by invited speakers.

PROJECT TECHNICAL REVIEW

The Project Technical Review is intended to support the integration of technical and environmental considerations into the design process. Students are required to prepare a presentation/report detailing their technological and structural strategy, with explicit attention to sustainable principles and their application within the project. In Term 2, consultations with external experts will be organised to strengthen students' knowledge of building systems and performance. These sessions may be scheduled by studio clusters or student groups, and students are expected to come prepared with preliminary research, drawings, and specific questions.

MODEL MAKING

Physical models are at the core of our design expression. To encourage a process of learning by making, we place strong emphasis on hands-on experimentation and material engagement. Laser cutting or 3dprinting should be not recommended especially during the early, conceptual phases of the design process, to prioritize more intuitive, open-ended, and tactile model-making approaches.

FIELD TRIP

Mandatory field trip to selected sites in the Greater Bay Area outside Hong Kong would be arranged on 8-10 October 2025. The studio would visit relevant cases in Guangdong and Shenzhen areas corresponding to the themes and challenges of the four zones in the NM, i.e., proactive ecological conservation (tentatively Qianhai masterplan by James Corner Field Operations), innovation and technology (tentatively Tencent Headquarters on Dachanwan), urban-rural integration, and eco-tourism and rural revitalisation (likely some revitalisation cases in Guangdong).

The visit would also enhance the understanding towards the entire Greater Bay Area, including Shenzhen and the immediate context around the NM area, which can help build up a best-practice framework, introduce representational cases and familiarise immediate context around the area where “osmosis” happens between the fabric and field.

IMPORTANT NOTE TO STUDENTS

Expectations for Professional Conduct
The motto of The Chinese University of Hong Kong (CUHK) is “Through learning and temperance to virtue”. This motto places equal emphasis on the intellectual and moral education of students. In addition to pursuing academic excellence, students of CUHK are expected to maintain and uphold the highest standard of integrity and honesty in their academic and personal lives, respect the rights of others and abide by the law. More information on Postgraduate studies can be found in the PG Student Handbook. https://www.gs.cuhk.edu.hk/

Attendance
Class attendance is required in all courses. For an excused absence, the instructor must be notified and presented with documentation of illness or personal matter. Please note: **Three (3)** or more unexcused absences may result in a failing grade for the course.

Academic Honesty
Attention is drawn to university policy and regulations on honesty in academic work, and to the disciplinary guidelines and procedures applicable to breaches of such policy and regulations. Details may be found at: http://www.cuhk.edu.hk/policy/academichonesty/. With each assignment, students may be required to submit a statement that they are aware of these policies, regulations, guidelines, and procedures. The Final Project will require students to submit and sign a written statement outlining details of any 3rd party assistance and acknowledgement of university policies on Academic Honesty to their studio instructor before their review.

The Chinese University of Hong Kong places very high importance on honesty in academic work submitted by students and adopts a policy of zero tolerance on academic dishonesty. While "academic dishonesty" is the overall name, there are several sub-categories as follows:

i. Plagiarism
ii. Undeclared multiple submissions

iii. Employing or using services provided by a third party to undertake ones' submitted work, or providing services as a third party
iv. Distribution/ Sharing/ Copying of teaching materials without the consent of the course teachers to gain unfair academic advantage in the courses
v. Violating rules 15 or 16 of the University's Examination Rules (Annex 1) or rule 9 or 10 of the University's Online Examination Rules (Annex 2)
vi. Cheating in tests and examinations (including violation of rules 17 or 18 of the University's Examination Rules or rule 11, 12, 13, 14 or 16 of the University's Online Examination Rules)
vii. Impersonation fraud in tests and examinations (including violation of rule 19 of the University's Examination Rules or rule 15 of the University's Online Examination Rules)
viii. All other acts of academic dishonesty
ix. Any related offence will lead to disciplinary action including termination of studies at the University.

Third-Party Assistance
All intellectual work essential to the design project must be completed by the student and cannot, under any circumstance, be outsourced to a third party (including, but not limited to a company, consultant, alumni, and/or friend).
In the design studio context, students may utilise external resources, such as printing services for presentation materials, and/or laser cutting and 3D printing services for prototyping purposes. Use of such third-party services constitutes non-intellectual work done by others. It is only permitted with prior written consent from the studio tutor and acknowledgment of such work done by the third party.

Assistance from other students or friends for aspects of project production also constitutes non-intellectual work done by others; this is allowed only if declared and acknowledged in a written statement attached to any such work that has received assistance.

Under all circumstances, students must declare all work done by others by completing the school's designated form before assessment. This form must include a detailed explanation of the third party's identity (name and relationship to the student), when and how they were utilized, and the specific tasks they performed in the project. The completed form, signed by the student, must be endorsed by the tutor and presented during the final review. The school will collect and retain this form for record-keeping purposes.

Failure to follow this code of conduct may be considered a case of academic dishonesty, to be reviewed by a disciplinary board, and possible failure of the course.

Artificial Intelligence
This studio will adopt Approach 2 – Use only with prior permission.
1. Stable Diffusion, Automatic1111 or equivalent image-to-image /image-to-video generative tools, Krita, Photoshop built-in with generative tool
2. Permitted Usages:
   2.1 Design iteration based on design input of sketch and model view to ensure originality of design, i.e. image-to-image, image-to-video
   2.2 Improving or upscaling of renderings and context imagery
3. Prohibited Usages:
   3.1 Ideation of AI without visual input should be prohibited, where to design originality is questionable. Midjourney or other similar text-to-image generative tools are prohibited.
   3.2 Use of copyrighted image, material, style or LoRA training, i.e. IT campus in "Zaha Hadid" style is strictly prohibited

All AI usages obtain prior written permission from the tutor on a case-by-case basis and make sure students understand their rationale of AI-assisted design. The use of AI tool shall be demonstrated to tutor in class with before-and-after comparison and generative prompt to substantiate the role of AI in design process upon request. The input contributed by the AI tools needs to be properly acknowledged, cited and documented in the process booklet.

Student Work
Submission of studio documentation must be complete and correctly formatted. Missing or incomplete submission of the documentation folder will result in the grade for the course being withheld. This will prevent registration for the following term or delay graduation. In addition, a grade deduction of *one letter grade* will be made.

External Examination
Of paramount importance to the academic rigour and professional relevance of the architecture programme, the external examination process serves as a critical and impartial review mechanism. An invited panel of distinguished practitioners, academics, and industry experts convenes to rigorously evaluate the school's pedagogical ecosystem. This comprehensive audit scrutinises the fairness and consistency of the internal assessment process, benchmarks the standard and ambition of student work against national and international norms, and provides invaluable feedback on the intellectual and pedagogical direction of the curriculum itself.

As a cornerstone of this process and a mandatory graduating requirement, final-year students from both the Bachelor of Social Sciences (Architecture) and Master of Architecture programmes must present their final project and portfolio work in person. This formal defence before the external panel not only validates the authenticity and depth of their learning but also simulates a professional practice environment, demanding they articulate their design rationale, critical thinking, and technical resolution to an authoritative audience, thereby preparing them for the collaborative and discursive nature of the architectural profession.

SCHEDULE

Important Dates

1_Studio Selection	01 SEP
2_COLLECTIVE Feedback	13, 16 OCT
3_COLLECTIVE Exhibition	1-2-3 DEC
4_PROJECT Proposal	12 DEC
5_PROJECT Technical Review	26 FEB, 2,5 MAR
6_PROJECT Final Presentation	4-5-6 MAY
7_PROJECT BOOK	4-5-6 MAY
8_EXTERNAL EXAMINATION	12-13-14-15 MAY

Term 1: 1 September 2025 (Monday) – 29 November 2025 (Saturday)

WEEK 01		
01.09	**ORIENTATION & STUDIO PRESENTATION**	**Studio Selection for Students**
04.09	**DAY_01 OF STUDIO**	**Studio Sections Announced**
WEEK 02		
08.09	**STUDIO**	Stage 01_Field
11.09	**STUDIO**	Stage 01_Field (Likely adding a local trip on 14 Sep)
WEEK 03		
15.09	**PIN-UP**	Stage 01_Field (Likely a full-day local trip on 15 Sep)
18.09	**STUDIO**	Stage 01_Field
WEEK 04		
22.09	**STUDIO**	Stage 01_Field – Pin up (Likely adding a local trip on 20 Sep)
25.09	**STUDIO**	Stage 02_Framework
WEEK 05		
29.09	**STUDIO**	Stage 02_Framework
02.10	**STUDIO**	Stage 02_Framework
WEEK 06		
06.10	**PIN-UP**	Stage 02_Framework – Pin up
09.10	**STUDIO TRIP**	Field Trip – 8-10 Oct
WEEK 07		
13.10	**REVIEW**	COLLECTIVE Feedback
16.10	**REVIEW**	COLLECTIVE Feedback
WEEK 08		
20.10	**STUDIO**	Stage 02_Framework
23.10	**STUDIO**	Stage 02_Framework
WEEK 09		
27.10	**PIN-UP**	Stage 02_Framework – Pin-up
30.10	**STUDIO**	Stage 02_Framework

WEEK 10		
03.11	**STUDIO**	Stage 03_Vision
06.11	**STUDIO**	Stage 03_Vision
WEEK 11		
10.11	**STUDIO**	Stage 03_Vision
13.11	**STUDIO**	Stage 03_Vision
WEEK 12		
17.11	**PIN-UP**	Stage 03_Vision Pin-up
20.11	**STUDIO**	Stage 03_Vision
WEEK 13		
24.11	**PIN-UP**	Mock Review
27.11	**STUDIO**	Stage 03_Vision
WEEK 14		
01 – 03.12	**EXHIBITION**	COLLECTIVE EXHIBITION
WEEK 15		
12.12	**PROJECT PROPOSAL**	PROJECT PROPOSAL SUBMISSION

Term 2: 5 January 2026 (Monday) – 18 April 2026 (Saturday)

WEEK 19		
05.01	**STUDIO**	Stage 04_Scheme
08.01	**STUDIO**	Stage 04_Scheme
WEEK 20		
12.01	**STUDIO**	Stage 04_Scheme
15.01	**STUDIO**	Stage 04_Scheme
WEEK 21		
19.01	**STUDIO**	Stage 04_Scheme
22.01	**STUDIO**	Stage 04_Scheme
WEEK 22		
26.01	**PIN-UP**	Stage 04_Scheme
29.01	**STUDIO**	Stage 04_Scheme
WEEK 23		
02.02	**STUDIO**	Stage 05_Development
05.02	**STUDIO**	Stage 05_Development
WEEK 24		
09.02	**STUDIO**	Stage 05_Development
12.02	**STUDIO**	Stage 05_Development
WEEK 25		
16.02	**Lunar New Year Vacation (16-22 Feb)**	No Class
19.02	**Lunar New Year Vacation (16-22 Feb)**	No Class
WEEK 26		
23.02	**STUDIO**	Stage 05_Development
26.02	**REVIEW**	PROJECT TECHNICAL REVIEW
WEEK 27		
02.03	**REVIEW**	PROJECT TECHNICAL REVIEW
05.03	**REVIEW**	PROJECT TECHNICAL REVIEW

WEEK 28		
09.03	**STUDIO**	Stage 06_Project
12.03	**STUDIO**	Stage 06_Project
WEEK 29		
16.03	**STUDIO**	Stage 06_Project
19.03	**STUDIO**	Stage 06_Project
WEEK 30		
23.03	**STUDIO**	Stage 06_Project
26.03	**STUDIO**	Stage 06_Project
WEEK 31		
30.03	**STUDIO**	Stage 06_Project
02.04	**STUDIO**	Stage 06_Project
WEEK 32		
06.04	**Easter Holiday (3-6 Apr)**	No Class
09.04	**STUDIO**	Stage 06_Project
WEEK 33		
13.04	**STUDIO**	Stage 06_Project
16.04	**STUDIO**	Stage 06_Project
WEEK 34		
20.04	**STUDIO**	Stage 06_Project
23.04	**STUDIO**	Stage 06_Project
WEEK 35		
27.04	**PIN-UP**	Mock Review
30.04	**PIN-UP**	Mock Review
WEEK 36		
04 – 06.05	**FINAL REVIEW + PROJECT BOOK**	PROJECT BOOK SUBMISSION
WEEK 37		
12 – 15.05	**EXTERNAL EXAMINATION**	

Grade	Descriptor	Criteria	Points
A	Excellent	Comprehensively excellent performance on all aspects of the design intention, development, technical resolution and presentation. Achieving all learning outcomes with distinction.	4
A-	Very Good	Generally outstanding performance on the design intention, development, technical resolution and presentation. Achieving all learning outcomes with merit.	3.7
B+	Good	Substantial performance on the design intention, development, technical resolution and presentation. Achieving all learning outcomes satisfactorily.	3.3
B			3
B-			2.7
C+	Fair	Fair performance on the design intention, development, technical resolution and presentation. Achieving all learning outcomes at a passing standard.	2.3
C			2
C-			1.7
D+	Pass	Barely satisfactory performance on the design intention, development, technical resolution and presentation. Achieving all learning outcomes at a barely satisfactory standard.	1.3
D			1
F	Failure	Unsatisfactory performance on the design intention, development, technical resolution and presentation. Not achieving all learning outcomes.	0

Academic Honesty Statement

*Please print out and pin-up next to your works on your allocated panels

Relating to the 2025-26 Studio Review pin-up (MArch students)

Please tick one of the following:

☐ All the work and models presented at the Final Review were made by me personally

☐ All the work and models presented at the Final Review were made by me.
with the exception of the following:

Under all circumstances, students must declare all work done by others by completing this form before the review. Provide a detailed explanation of the third party's identity (name and relationship to the student), when and how they were utilized, and the specific tasks they performed in the project.

Student's Name: _____ Date: _____

Signature: _____

Tutor's Name: _____ Date: _____

Signature: _____

Written Feedback to Students

Term: _____ **Grade:** _____

Course Code: _____

Review: _____

Tutor: _____

Student Name: _____

Student ID: _____

Feedback from Tutor:

Achievements:

Challenges: